

# AMERICAN ARTIST

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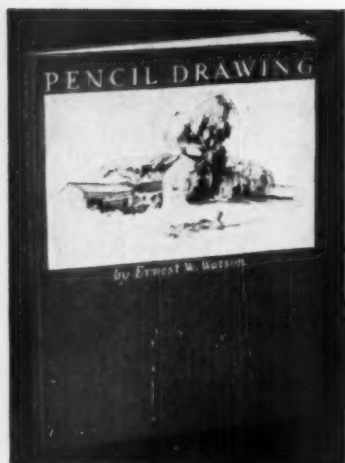


Dean Cornwell

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Open to residents of Columbus and within radius of 30 miles. All media. No jury. Cash prizes. Entry cards & works due Apr. 15-17. Paul Yeagley, Exhibition Chairman, Columbus Gallery of Fine Arts, Columbus, Ohio.

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## New York—Apr. 8-May 16

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Open to all American artists working in U. S. Media: painting & sculpture. Jury. Works due Mar. 23 & 24. Nat'l Academy of Design, 1083 Fifth Ave., New York.

## New York—Apr. 15-May 16

*Academy of Allied Arts; Spring Salon*  
Open to all members (membership open to all). Media: oil, watercolor. No jury. No prizes. Entry cards & works due Apr. 4. Leo Nadon, Dir., 349 W. 86 Street, New York.

## New York—Apr. 19-May 2

*8th St. Gallery; Audubon Artists*  
Open to professional artists of New York City & its environs. All media. Fee \$3. Jury. Entry cards due Apr. 12; works Apr. 17. Murray Rosenberg, Sec'y., 740 W. 187 St., New York.

## Parkersburg—Apr. 26-May 30

*Fine Arts Center; Parkersburg Fine Arts Center, Annual.*  
Open to residents and former residents of Ohio, W. Va., Va. & Pa. Media: oil & watercolor. Fee: \$1 for each class entered, plus \$1 per crate. Jury. Cash prizes. Entry cards due Apr. 12; works Apr. 17. Parkersburg Fine Arts Center, 317 Ninth St., Parkersburg, West Virginia.

## San Francisco—May 5-31

*Museum of Art; San Francisco Art Association.*  
Open to artists resident in U. S. Media: watercolor & pastel. Jury. Cash prizes of \$1,100. Entry cards due Apr. 17; works, Apr. 23. San Francisco Museum of Art, War Memorial Bldg., San Francisco, Cal.

## Tacoma—Apr. 19-May 3

*College of Puget Sound; Artists of Southwest Washington.*  
Open to artists of Southwest Washington. Media: oil, tempera, watercolor & sculpture. Jury. Prizes. Entry cards due Apr. 2; works, Apr. 14. Write to Sec'y. Art Dept., College of Puget Sound, Tacoma, Wash.

## Toledo—May 3-24

*Toledo Museum of Art; Toledo Artists' Annual*  
Open to residents & former residents of Toledo. All media. Jury. Prizes. Entry cards & works due Apr. 17. J. Arthur MacLean, Curator, Toledo Museum of Art, Toledo, Ohio.

## Youngstown—Apr. 17-May 10

*Butler Art Institute; Spring Salon of Combined Clubs*  
Open to residents and former residents of Youngstown & immediate vicinity. Media: oil & watercolor. Jury. Prizes. J. G. Butler, Dir., 534 Wick Avenue, Youngstown, Ohio.

## "Defense for America" Film

The Nat'l Assn. of Manufacturers is now making available, without charge, the 16 mm. sound film "Defense for America" for showing in junior and senior high schools. The film is educational, showing how industry has quickly changed from peacetime output to wartime production. For information, address Nat'l Assn. of Manufacturers, 14 W. 49 St., New York.

## Art Competition for Men of the Armed Forces

*Life* announces a contest to seek out artists in uniform. Open to all personnel of the Army, Navy, Air Corps, Marine Corps and Coast Guard, "the only condition as to subject matter... it must relate to scenes connected with the artist's experience while on active duty with the armed forces." Media: oil, watercolor, gouache, pencil or other medium. No sculpture, cartoons or photographs are eligible. Prizes total \$1,000: 1st, \$300; 2nd, \$200; 3rd, \$100 and eight 4th, \$50 each. Closing date: May 4, 1942.

Shipping instructions: Each work of art should have a title and explanation of the subject matter. Entries must be accompanied by name of artist, his rank and address. *The Army*: address all works of art to Pictorial Branch, Bureau of Public Relations, War Dept., Washington, D. C., "for LIFE Art Competition." *Navy, Marine Corps, Coast Guard*: address all works of art to Public Relations Bureau, Navy Department, Washington, D. C. "for LIFE Art Competition."

## Amer. Psychiatric Assn. Emblem Design

A contest for the design of an emblem for the American Psychiatric Association is open to all artists, art teachers and students. Three prizes of \$100 will be awarded for the three best drawings selected by a jury including Eric Gugler, architect; Leon Kroll, painter and Paul Manship, sculptor. An additional award of \$200 will be given to the one of these three which is finally selected for the emblem.

The design may be executed in any medium; and should be submitted to the proper address not later than April 15th.

For complete information about requirement of entries write to Dr. Gregory Zilboorg, 14 East 75th Street, New York.

## McCandlish Awards for 1942

Entries for this year's contest conducted by the McCandlish Lithograph Corporation are to be 24-sheet poster designs created especially for the contest and advertising G-E Mazda Lamps, Hellman's Mayonnaise, Swan Soap and a "local beer" brewed in the contestant's own territory and advertised on the 24-sheet poster panels. Prizes: 1st, \$500; 2nd, \$300; 3rd, \$150; 4th, \$50; and in addition Honorable Mention Certificates will be given to all entries selected for this honor by the judges. For contest folder, giving all details, write to McCandlish Lithograph Corporation, Roberts Avenue & Stokley Street, Philadelphia, Pa.

## Portland, Maine

School of Fine and Applied Art in Portland will award a scholarship of one year's tuition to a Maine high school graduate. Examples of work due July 18. Alexander Bower, Dir., School of Fine and Applied Art, 111 High St., Portland, Me.

Continued on page 37

American Artist



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Mr. Price's style of writing is salty and sophisticated. He goads and challenges his reader while he entertains him with his ready wit. \$2.50 postpaid.

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AMERICAN ARTIST: Published monthly with the exception of July and August by WATSON-GUPTILL PUBLICATIONS, INC., 34 North Crystal Street, East Stroudsburg, Pennsylvania, U.S.A. • EXECUTIVE AND EDITORIAL OFFICES, 330 West 42nd, New York, N. Y. • Ralph Reinhold, President and Treasurer; Ernest W. Watson, Vice Pres.; Arthur L. Guptill, Vice Pres. • 35 cents a copy. Yearly subscription \$3.00, payable in advance, to the U.S.A., U.S. Possessions, Cuba and Mexico. Canadian subscriptions \$3.50. Foreign subscriptions \$4.00. Copyright 1942 by Watson-Guptill Publications, Inc., Title AMERICAN ARTIST registered in U. S. Patent Office. All rights reserved.

Entered as second class, matter July 11, 1941, at the Post Office at East Stroudsburg, Pa., under the Act of March 3, 1879.

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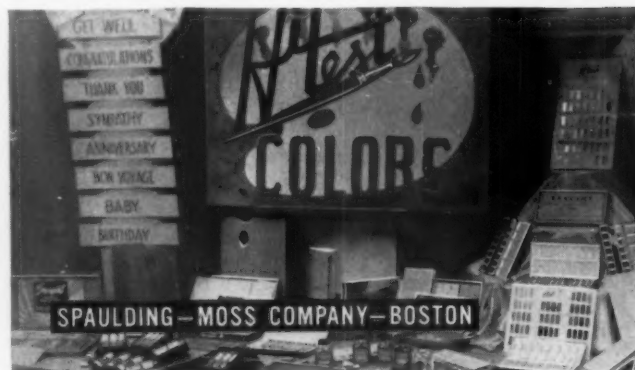


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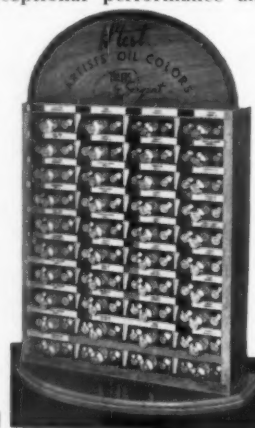
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The above sketch was mainly done with an HB **Koh-I-Noor**, in order to obtain the accuracy which the artist desired. The darker areas were shaded with a 2B **Koh-I-Noor**. Kidfinished bristol board was used.

As a technical tip, it is interesting to note that in drawing clean-cut instruments of war, such as planes, the technique can seldom be as free and loose as in sketching dilapidated buildings and like picturesque subjects. Here, where the planes are in motion, many of the strokes very naturally follow the direction of flight.

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## Win With KOH-I-NOOR!

# Rembrandt

REMBRANDT. It has become almost a magic word. Among artists of all time none is so universally worshiped and studied. And so, when an important Rembrandt exhibition is opened in any city it is an event of first magnitude in the art world. At New York's Metropolitan Museum of Art the Rembrandt show is drawing record crowds, artists and laymen who stand three and four deep before the sixteen canvases (owned by the Museum) and await their turns to inspect, at close range, the large collection of etchings and drawings which outline Rembrandt's career as etcher and draftsman. A valuable contribution to the instructive value of the show is a series of details, of selected etchings, enlarged three or four times in order to reveal, with a new intimacy, the character of this master's line and technical handling. These enlargements are reproduced on the 9x12-inch pages of the beautiful Rembrandt book the Metropolitan has published as a souvenir of the show.\* In the book also are actual-size details of some of the paintings. It is a volume of unusual appeal to the host of Rembrandt admirers.

The *Bulletin of The Metropolitan Museum of Art* for January is wholly devoted to a review of the exhibition by William M. Ivins, Jr. We quote from his instructive text:

"One of the commonest cliches among those who

talk about prints is the statement that Rembrandt was the greatest technician that etching has ever known. But, in fact, all this talk about Rembrandt's technical mastery as compared with that displayed by other men is a failure in understanding.

"A man's technic is just as great as he is, and in the final event there is no difference between his technic and the adventure of his soul. Until there is another man like Rembrandt there will be no comparable technician. Nonetheless it is possible, and it is interesting, to think about Rembrandt's development as a technician—provided it is always remembered that this development is no other than his development as a sentient, expressive human being.

"In the case of Rembrandt's contemporary, Nanteuil, such a statement can hardly be made, for Nanteuil's technic rapidly became a mold into which he put everything that came his way—his butter, his cold soup, his aspic, his wine jelly, all came on the table in the same shape, with the cow and the sunflower on top. His hand became not so much defter as more habituated, while his mind remained the same throughout. He did a thoroughly dependable professional job day in and day out. He was just the kind of fellow we like to find for our dentist. But Rembrandt would have been a terrible dentist. Throughout his life we see him swinging from failure to success and back again to failure. And the reason was that he had no standardized mold into which to pour his ideas to cool and stiffen and around the edge of which he could pass his kitchen knife. Everything he did was an adventure. As is the way of adventures, they frequently did not 'pull off,' but from every one of them he learned something. From those that were real failures he learned what not to do."

Of Rembrandt's subject matter—

"When a so-called literary picture is a failure it is not because it is literary but because it is a mere assemblage of pictorial lumber which no match has turned into a single flame. A model with a borrowed baby plunked down in a cow stall and a blue apron thrown over her head is not the Virgin Mary. The miracle of transformation does not take place until the painter shows how she 'kept all these things, and pondered them in her heart.' Without this miracle the forms of the world about us are meaningless. The subject matter of a painting and its handling are just as much a part of it as its pigments and their handling, and, when all is said, subject matter only becomes interesting when its human implications turn it from matter for passing curiosity into material for abiding thought. This is the simple secret of Rembrandt's perpetual popular appeal."

\* *The Unseen Rembrandt*, Metropolitan Museum of Art, New York. \$2.50.



*The Agony in the Garden*  
Reproduced at actual size

Etching by Rembrandt





DETAIL OF REMBRANDT'S "AGONY IN THE GARDEN", ENLARGED 4 TIMES

*Reproduced from "The Unseen Rembrandt"*  
*Published by Metropolitan Museum of Art*

# WAR POSTERS that get action

FIRST IN A SERIES OF TWO ARTICLES

Napoleon once said that the value of morale in relation to *materiel* is 3 to 1. If this is so—our own General Marshall puts it at 6 to 1—the part played by posters cannot be over-estimated. For the poster is still supreme with its power of visual appeal, notwithstanding the unquestioned effectiveness of the radio. But posters, like guns, are of little use unless they are dead-aimed on a target and there is plenty of explosive power behind the projectiles. American artists owe it to the Nation to be as well prepared for the poster war as the military must be for the shooting war. To that end we have asked Matlack Price to write this two-part article on today's war posters. Mr. Price is a well-known authority in this field. In the patriotic furore of designing war posters in 1917, the existing edition of "Posters," the critical treatise on poster design by Matlack Price was sold out. He then wrote a monograph, "Patriotic Posters," for the National Committee of Patriotic Societies, of which he was vice-president, before entering the Army. On returning to civilian life, he brought out a new edition of the old "Poster" book, "Poster Design," incorporating it in a definitive chapter on the World War posters, based on his connection with poster designing as conducted by the famous "Gibson Committee." War posters, therefore, are not a new experience for our contributor, who has written the present two-part article on today's war posters for *AMERICAN ARTIST*. *Editors.*

**I**T would seem, looking at present war poster activity in the perspective of the First World War and its posters, that many artists, as well as government publicists, are in danger of thinking that *this* war is entirely different. Undoubtedly, *as a war*, it is, but it should very seriously be questioned whether human nature has changed—and it is *human nature* to which all successful posters have always appealed and must always appeal.

Two fundamental things need to be fully understood in planning posters for the present war: one is the nature of a poster—any poster—as a graphic message, the other is an absolutely clear *objective* sense of what needs to be accomplished by our new posters, regardless of specific subject-matter, modern technics or principles of design which naturally interest the artist and seem important (too important) to him.

You will hear that the posters of World War I are "dated," that some of them are almost quaint, gradually receding into the realm of Early Americana. In terms of uniforms, in terms of making a bogey-man of the old Kaiser, perhaps those posters do, now, seem dated—but are Fear, Hatred of Brute Force, Courage, Patriotism, Pride, Anger, Love of Humanity—are these dated? No. Human nature stays consistently the same, and it is when our new posters for-

get this that they are certain to fail in effectiveness. And if a poster isn't effective, what is it?

## *Essentials of a Poster*

Let us set up, quickly and briefly, the essentials of a poster, quite apart from its specific subject. There must be some common denominators, some things that would be equally true of a poster for recruiting, for the Red Cross, for Civilian Defense, Bonds, Conservation or whatever. There are such common denominators, and they are the first points which should be grasped by the poster designer—not to speak of the committee members, officials or whoever may be responsible first for having the poster made and later having it reproduced and distributed. Both artists and officials share a serious responsibility. Effort and money are being expended and, most important of all, a vital message is being conveyed to a vast number of people—or is failing to be conveyed.

Although a poster is pictorial it is not like purely illustrational pictures, or like comparatively non-objective art. The poster must be a distillate and also a concentrate. It must *select* from all possible messages the *ONE* message it is to convey. It had better not try to convey two at once, still less should it try to convey three or four messages. If there are two or three possible

by  
**Matlack  
Price**



*This kind of poster is the best possible antidote for the "pretty-boy" type. Isn't this what we expect of our Marines—and of soldiers in general? No one wants to brutalize war—yet there is a real danger in trying to pretend that there is anything pretty about it*

ideas, perhaps closely involved, better make two or three posters, each majoring *ONE* idea. It is far better to put over one idea than to have the poster public miss two or three. The poster must *concentrate* on its message.

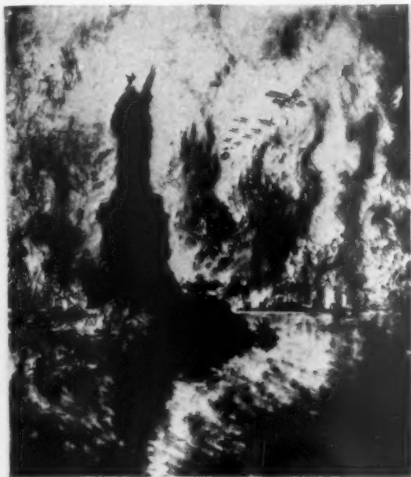
## *Singleness of Effect*

This is one primary essential—*singleness of effect*—singleness in the visual scheme of the poster and singleness in its appeal to simple emotions—the simpler the better. This brings us to the very real question: Aren't many of the current war posters conceived more as visual exhibitions of art or technique than as vital messages in a world crisis? Is this the time to show how clever one is as a designer, or how smoothly airbrush tones can create a slick sample of stylized art work? This question of the *appeal*, of the human idea which the poster must convey to the thousands who see it, is to be taken up presently, and because it needs to be considered specifically and realistically, not abstractly, on the level of impersonal theory, it will need space and emphasis.



### The Appeal Angle

The observations immediately following lead directly into the appeal-angle of the poster and cannot safely be ignored in planning the posters which the present war is now demanding in constantly increasing numbers.



THAT LIBERTY SHALL NOT  
PERISH FROM THE EARTH  
BUY LIBERTY BONDS  
FOURTH LIBERTY LOAN

This is a fine pictorial lithograph, (by Joseph Pennell) rather than a poster, and it is here reproduced because of its idea rather than because of its technical qualities as a poster. Fantastic in the first World War, for which it was designed, it represents something posters for the present war vitally need

In the first place, any poster has to work against an incalculable mass of inertia and indifference before it even "registers" at all. Of course people see it—but does it do anything to them?

- ★ Any effective poster must be not only a *visual* interruption but a *mental* and *emotional* interruption to the almost unbelievable indifference of the average individual.
- ★ Any effective poster must break through the average individual's lack of observation as well as his imperfect faculty of assimilation and his lazy and hazy memory. A really great poster should have the power to *haunt* you for days and weeks and months.
- ★ Any poster which hopes to be effective must take into account the competition for *attention*. When it is posted, it must compete against the thousands of personal and *immediate* concerns of the average individual. If he is

rushing to keep an important engagement, if he is worrying about something, if he is missing a train—the poster must compete against all this—and more. Too many artists, with the poster on the drawing board or easel, see it and think of it with 100% of their attention and are too likely to assume that when it leaves the studio and goes out into a distraught world that it will still get 100% attention. This is a dangerous misconception. The artist must face the likelihood that his poster may present the least important claim to a busy public, most of which is desperately preoccupied with immediate personal concerns. How many posters even at-

tempt to meet this condition? I can think of some that might meet it, and shall suggest them as soon as we move on to specific appeals.

*IDEAS—more precious than pearls  
and rubies  
—and quite as rare.*

As we approach this absolutely essential question of ideas we are faced with the necessity of being a little obvious. Looking at a great many posters of both wars I have often felt moved to ask the artist:

★ What are you trying to say . . . and

★ To whom are you trying to say it?

All too often the answer to neither one of these very obvious questions is apparent in the poster—certainly not *instantly* apparent.



Of the ably designed posters in the "Loose Talk" Series, Stevan Dohanos picked the subject with the greatest dramatic possibilities. He gives us a poster in which idea, implications and presentation are terrific

A poster is not a guessing contest.

If you see the sign: "Keep Out" you may very well react: "Who? Me? Why?" If the sign says: "Keep Out. Danger!" The elemental emotion of *fear* is at least brought into your consciousness. If the sign says: "Keep Out. Danger! This means YOU!"—certainly you are in no doubt or uncertainty as to the message it intends you to receive—and act on.

#### What About Psychology?

We have long heard of "psychology" in advertising—but does it always mean what it should—and particularly in posters? If the poster's psychological aim is inaccurate, or if it has set up the wrong target (as it often does) it is a total failure. At the present time we ought not to feel that we can afford any posters that are total failures—or even partial failures.

When I am told that a poster has been designed with "due thought to its psychological appeal," I feel like asking "Whose?" Too many people with an over-simplified training in advertising are inclined to assume, with no warrant in fact, that their psychology is flawless—right "on the beam"—but is it? Don't they too readily assume that the general psychological reaction to their poster *must* correspond with their own? In other words, we can't take it for granted that everybody, or even the majority to whom the poster must appeal will "get" from it exactly what we think they should.

Their reactions are going to be *their own*—and we had better use our best wits to perceive as *accurately* as possible what these reactions really are. We can't afford to design war posters on what we suppose or want to suppose other people will think. Very often, on contemplating certain war posters, I have been forced to ask myself, "Who ever thought there would be any reaction to this poster—and if so *what* reaction?" Very often a poster seems to be trying to say several things, and none of them at all effectively. In other cases it is apparent enough what the poster is trying to say—but the message is quite wrong, or it misses its own point or is quite unimportant or irrelevant. And importance and *absolute* relevancy are two "musts" for any poster. No poster can afford to be either ambiguous or irrelevant.

Most messages, graphic or otherwise, appeal in differing measures to our intellect or to our emotions. Certainly in a time of war, an appeal to the emotions is more likely



Rare among posters, this one is dramatically keyed higher than the purport of its message. At first glance, it is a superb aviation poster or a poster more broadly patriotic than its text, which seems tame in comparison with the angry sweeping bird. It was posed by a great American eagle in the National Zoological Park, Washington, D. C., and composed by Herbert Matter

to get action. Intellectually we all have our ideas about war, and most Americans have long rejected war, *intellectually*, as an instrument of policy or as a glorious national objective. But our feeling about it *emotionally* is quite different.

#### Stick to the Basic Emotions

Poster designers would do well to stick to the old, simple emotions such as love, fear, hate—and skip the more fancy or complex emotions. What has been the reason for the perennial appeal of great fiction or drama in the so-called "classics"? Why do we still feel the greatness of Lincoln? Let us leave involved intellectual implications for the intelligentsia (whoever they are) and key the war poster to the greatest number of people. It is only the greatest number who will win this or any other war.

When, in teaching poster design, we urge that the poster is an indivisible combination of *idea* and *execution*, the art school is too inclined to stress execution. Actually, *idea* is the most important element a poster may have, and the artist's job is to contrive a *presentation* of this idea, by the skilful use of all that he knows about composition, drawing, color and bold, dramatic technic. But the art is the *means*, not the end, in the creation of a real poster, and no good poster has resulted from reversing this.

If a poster has no idea, a weak idea, an ambiguous idea or, what's worst of all, a *wrong* idea—where



A potentially strong photographic poster by C. C. Beall, which has two defects. Its message is ambiguous: to whom is it addressed, what are they supposed to do about it? Compositionally the excellent picture is far too subordinated to the wording

are we?

It is all very well to say that this war is different from the first World War. Certainly it is, in many ways, but, as previously noted, *people* aren't so very different. The only important difference is that they are a little harder to reach, that older people are encased in a left-over sense of frustration from the old war and that the young people, largely, are encased in a dangerous kind of indifference due to twenty years of easy good times, conveniences and entertainment, barely dented by the depression of 1929.

#### Poster versus Radio

The radio broadcasts and newspaper commentators inform the intelligent mind, but too often only addle the average mind. Because there is so much loose information about the war there is all the more need for a few incisive, vivid, inescapable close-ups on the visual plane. Most people remember only the last news broadcast they've heard, or the last newspaper summary they've read—but they are vague in their conclusions, and all this volume of information and misinformation gives them little or no sense of direction, little or no clear-cut call to action.

A dramatic and well-aimed poster can do this, because there are still things which may be more effectively done by visual art than by the spoken or written word. The poster can still pick out of the welter of current events the salient thing, the single vital message—and portray just that and nothing else. Unfortunately, too few posters do this.

Certain posters of World War I





Realistic and obvious, this poster by Harrison Fisher did good work for the Red Cross in World War I. It stands with a very few posters ever designed, which told their entire story without even one word of text. And it is far more compelling than a disembodied radio voice saying: "Give to your Red Cross"



A poster keyed with great success to universal emotion. It was the most popular Red Cross poster of World War I, withstanding a scattering fire of sophisticated criticism



It is difficult to perceive what emotional response, if any, could be awakened by this utterly de-personalized presentation. Statues or plaster casts are not priority poster material. The Red Cross should appeal to us as a living, human thing—not as a frozen symbol of something

showed the calm, serious face of Woodrow Wilson, a great war President—but there was something remote and aloof, as there was in his splendid written messages. The average man was impressed but not moved. It is different, very different, when the firm, confident, powerful voice of our present Chief Executive comes on the air, inspiring the weakest with new courage, new faith in leadership, new belief in a right outcome of the whole war, no matter how dark may seem the immediate scene, or how much darker that still ahead of us.

No poster portrait could hope to equal in its coverage or in its effectiveness the Presidential broadcasts—yet, other than this great contribution of the radio, broadcasting would seem to offer nothing that the visual appeal may not equal or, in its own way, excel. No conflict should be seen—each to its own field and each working to the common end of victory.

#### NEXT MONTH

*Mr. Price will analyse idea elements in war posters and point to the most urgent needs in America's poster campaign*

Granting that the radio may reach great dramatic heights, and that it may anticipate the news in the newspaper about to appear in print, the broadcast suffers from some of its own peculiar advantages. Timely as the moment's news flash from the other side of the world, it can reach only its listening audience, and can hope for no more than partial memory of its message. The poster, however, can reach countless people as they go hither and yon about their affairs, and has the advantage of unlimited repetition of its message over great areas of space and time.

Greatest of all differences between the radio and art message is that of *implications*, in which art is far more potent than the spoken word. The spoken word must depend for its effectiveness on its instant of utterance and on the delivery of a powerful actor. Once spoken, it recedes instantly into the past, and even when spoken, its message is restricted by the inevitable limitation of words and their meanings.

The poster, if real poster art has gone into its making, remains in sight, so that every ultimate implication may work its way into your consciousness, and the implications of a drawing, through visual appeal

may have values far more dramatic than anything spoken or written.

With these thoughts in mind, what ideas, what attitudes of the emotions are being sought in this all-out war?

#### ★ Is it information?

This is valuable and important as a long-range objective—but it does not stir the emotions. It lacks both force of impact and dramatic power.

#### ★ Is it education?—or Propaganda or "Mental Processing" and "Conditioning" to meet future reverses?

These aim at courage, self-sacrifice, build up the "We can take it" attitude—but time and continuous reiteration are needed. And we get too used to being told "We can take it." Can we? How do we know until we are tested?

#### ★ Is it self-delusion?

We hope not—yet many posters appear to have been designed to give us a pleased feeling of our superiority, of our invincible might. Confidence is a powerful weapon, but complacency may prove fatal.

#### ★ Is it action?

Undoubtedly it *is*—action in any field designated by the poster. But is the poster keyed to precipitate, or even to stimulate action? Is the poster aimed squarely at normal emotions, or is it ideological?—or was the artist thinking too much about a clever stylization or abstract design?

*Part 2 of this discussion of war posters will appear in the May number*

#### MORE ABOUT WAR POSTERS

Readers will be gratified to learn that an adequate plan for producing posters that "get action" has recently been set up by the Office of Facts and Figures, which has appointed a three-man National Advisory Council on Government Posters in an effort to utilize existing commercial resources: the practiced skills of advertising artists and writers and the experience of America's leading advertising men. Members of the Council are experts in the poster field: Ernest Button, the "buyer," is art buyer for Young

Continued on page 30



ARTIST: DeBrocke Studios, Inc.; ART DIRECTOR: William A. Strosahl; AGENCY: J. Walter Thompson Company

# Fun and Nonsense in Advertising Art

A Discussion of Trends Based on the 20th Annual of Advertising Art

by ARTHUR L. GUPTILL

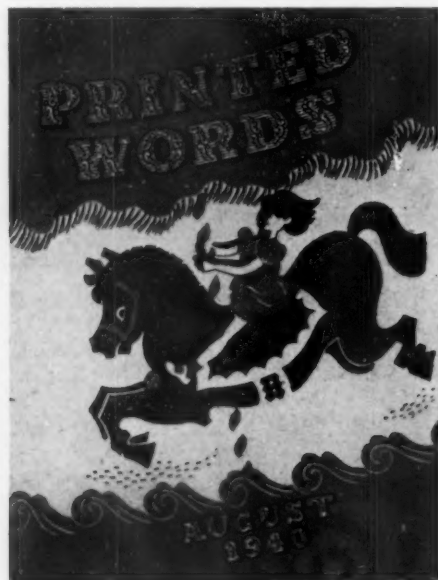
What has been the most significant trend in advertising art during the last few years? What is happening to advertising art today? What of its future?

With such questions in mind, I recently turned through the advertising pages of numerous current magazines and newspapers. Then, by way of comparison, I dipped into the advertising art of the past, as recorded so effectively in the back issues of the Art Directors Annual of Advertising Art; these now cover a twenty-year period.

Obviously I didn't find a complete and exact answer to each of my questions, nor did I expect to, especially to that relating to the future. We all know that advertising art (together with advertising as a whole) is much like the editorial content of the publications in which it appears, in that an endeavor is constantly made to keep both in step with the times. To the degree in which they succeed, both become true reflectors of contemporary life. Just as life has its complicated trends, some significant and some trivial, few of which are easy to analyze and classify, so does art, in expressing life, become far from simple. And just as the life of tomorrow is unpredictable, so the future of art is unpredictable also.

Left—ARTIST: Albert Dorne; ART DIRECTOR: George C. Keegan; AGENCY: Ruthrauff & Ryan, Inc.

Below—ARTIST: Louise McMahan Horwitz; ART DIRECTOR: Louise McMahan Horwitz





It does give us all a better perspective, however, and qualifies us to some slight degree to guess about the future, if we now and then compare the advertising art of today with that of the past. It is very easy, and very interesting, to discover by such means an amazing number of trends or vogues which develop from time to time. Some of these are superficial; others are fundamental.

To explain what we mean by "superficial," an artist may hit on some trick of technic or composition, or he may utilize some odd kind of subject matter, doing so with such success that he soon has a host of imitators. He has created a vogue. Again, if we extend the meaning of the term "art" to include typography and layout, a superlatively attractive new type face may be designed, or a unique form of layout may be developed, either of which may be of sufficient novelty or virtue to merit frequent adaptation, giving a common stamp to much of the work of the next year or so. We might also mention as typical of the causes of such superficial but noticeable trends, the revival in recent years of old-fashioned type faces of a bizarre or exotic nature, the use of large decorative initials, and the substitution of crude handwritten titles for carefully lettered ones.

Turning to more fundamental causes of trends or vogues, we have, as a current one, the war. It is plain that any major political crisis such as this affects instantly and fundamentally the nature of advertising art. Almost every American realizes what is at stake in this holocaust, and so follows each day's news with keen interest. It would be strange, indeed, if advertisers and their agencies were so stupid as not to take advantage, in preparing advertisements, of this interest. Their natural tendency to make the most of an opportunity is one of the real reasons why right now the war is featured in practically every phase of advertising, as it is in everything



ARTIST: Leo Aarons; ART DIRECTOR: Jack Anthony; AGENCY: Young & Rubicam, Inc.

Right—ARTIST: Richard Hook; ART DIRECTOR: Wallace W. Elton; AGENCY: N. W. Ayer & Son, Inc.

Below—ARTIST: Floyd Davis; ART DIRECTORS: Paul Newman & Fred Bonagura; AGENCY: Irwin, Wasey & Co., Inc.





else. Advertising artists are portraying tanks, guns, ships, sailors and soldiers, and a thousand and one other things more or less closely related to the world-wide struggle.

Trends like this live only as long as do the conditions which engender them. As political conditions change rapidly, such trends normally are short lived—here's the fervid hope that this one will be! There is a trend of another kind, however, which, being based on something of greater endurance, is quite certain to enjoy longevity. Answering one of my questions, I believe this trend to be one of the most significant in recent years. I refer to the tendency of numerous advertisers to rely more and more on the use of one or another form of humor. Starting long ago, this tendency has gradually gained great impetus. The war, instead of retarding it, seems actually to have stimulated it, and one can scarcely pick up a newspaper or even a serious magazine today that doesn't offer, in editorial content as well as in advertising, a lot of nonsense, whimsy, or other form of humor. Even if the war had not come along, and with it the perfectly natural desire for moments of escape from awful headlines, screaming of tragedy, this increased use of humor would inevitably have come to us, for, to repeat, it has been on its way for a long, long time.

Years ago, there were "comic" drawings—cartoons, caricatures, illustrated jokes, and comic strips. As is the case today, some were good, and others far from good. Only gradually was it realized that comic strips, designed for youngsters, were read with pleasure (though sometimes surreptitiously!) by their parents and grandparents; that gag cartoons, meant for the not-too-serious reader, were turned to at once by many a statesman, bank president and college professor. As soon as editors discovered this to be true, they sought to raise the quality of their humor. Advertisers, becoming aware of this interest, experi-



Top—ARTIST: Paul Rand; ART DIRECTOR: Paul Rand

Left—ARTIST: Peter Arno; ART DIRECTOR: E. P. H. James

Below—ARTIST: James Williamson; ART DIRECTOR: Jack Anthony; AGENCY: Young & Rubicam, Inc.





mented with similar material. It brought results. An indefinite trend turned into a definite vogue.

Today a number of our magazines depend upon humor for their very existence, while many of our most serious publications use it far more extensively than ever before. Often the advertiser in these papers not only uses humor, but in many cases he imitates in kind and appearance that employed editorially, frequently engaging the very same artists and gag men. Perhaps he offers a comic scrip or continuity of his own, matching those of the publication. In fact the whole thing has reached the point where it's sometimes hard to tell where the advertising starts and the editorial matter leaves off.

Does this acceptance of a greater mass of humorous content by today's public mean that Americans are becoming more humorous? I hardly think so. Americans have always been noted for their sense of humor. It is more that the humor offered by publications today is of a much higher standard than formerly. It is undoubtedly true, too, that people have gradually thrown off a sort of false dignity; they are no longer ashamed to be caught reading even the funnies!

Is this tendency toward injecting a 'little fun into serious places a good one? Why not? Life offers plenty of trouble, at best, and if one can find a smile, a chuckle, or an honest-to-goodness laugh, whether in the editorial columns or in the advertisements, what is the harm? Even catalogs and direct mail pieces of many kinds have become, if not actually funny—and some of them are—at least far more alive and interesting than formerly. It goes without saying that humor must always be used with rare discrimination, if it is to be successful.

And what of the advertising artist? Must he turn humorist? This is by no means necessary. In fact, most artists geared to serious work would obviously fail miserably if they tried to do things in the lighter vein. The bulk of work will usually be of serious

Continued on page 35

ARTIST: Adolph Kronengold; ART DIRECTORS: Robert A. Schmid & Adolph Kronengold



ARTIST: James Williamson; ART DIRECTOR: Jack Anthony; AGENCY: Young & Rubicam, Inc.



ARTIST: Donald Calhoun; ART DIRECTOR: Daniel W. Keeffe; AGENCY: McCann-Erickson, Inc.

ARTISTS: Sam Berman & Edward Patston; ART DIRECTOR: William A. Strohsal; AGENCY: J. Walter Thompson Company





Photo Courtesy Ferargil Galleries

## PAUL SAMPLE

THE picture reproduced in color was selected because it is undoubtedly one of Paul Sample's best performances in watercolor. It is, of course, a caricature. Painted in a satirical vein it is, in subject treatment, not at all characteristic of this New England artist who does not often focus upon individuals; almost never paints them emotionally. The people in his pictures more often are incidents in a general scene with emphasis upon the landscape and its buildings. His usual point of view is impersonal, is that of a Gulliver who surveys the broad landscape from a considerable distance, observes the inhabitants going about their business, disposes them in his pictures where they will do the most good in the composition. He seldom descends upon these human actors to peer into their souls to see what part fate has assigned them in the drama of life. This is true even in such a picture as *Matthew 6:19*, a midwinter auction on a farm which the deceased farmer is watching from the clouds of a wintry sky. Even here the interest is objective; we feel that the artist is more concerned with picture making than with dramatizing the text, "Lay not up for yourselves treasures upon earth."

All of which is equivalent to classifying Sample as a genre painter. His special idol among the old masters is Peter Brueghel the Elder, one of the greatest genre painters of all time; and the influence of this Flemish master in Paul Sample's work is conspicuous.

Sample is not an introspective painter. He is more interested in externals, in things seen rather than deeply felt. He responds to almost any kind of subject matter although his love for the Vermont countryside and its people is seen in enough of his canvases and watercolors to invite the critics' label of "regional." But you could settle Sample anywhere on the map without making him homesick. He has a remarkable adaptability. This is illustrated by the

superb set of paintings he did for *Fortune* in 1937. He was assigned the task of painting eight of our country's principal seaports, in connection with an article on their competitive commerce. His renderings of these harbors are what used to be called birds-eye views. They are meticulously drawn in great detail, suggesting that the artist must have had some architectural training, which is not the case. They do testify to an all-round technical facility and to a youthful alertness to the wonders of nature and the works of man alike.

So it is that emotionally, Sample lives off the country, as one critic very aptly has put it. His western subjects, done during the period when he divided his time between California and the East, reflect exactly the same enthusiasm as the later Vermont scenes for which he has become better known.

One of the first impressions of Paul Sample's work is his love of clear cut, sharply defined rendering of form, whether it be landscape, buildings or human figures. Very few of his pictures, whether of West or East, are what can be called atmospheric. The eye, roaming over his panoramic landscapes sees that no detail has been neglected, even in the distance where a tiny plowman drives his team over the spring fields. Yet with all this literalness there is simplicity and largeness of design. The net result is a picture which has its appeal for both layman and critic.

Born in Louisville, Kentucky in 1896, the son of a construction engineer, Paul Sample's childhood was spent here and there—wherever his father's work took him. That was pretty much all over the U.S.A. Paul wound up in Dartmouth College where he appears to have majored in football, basket ball and boxing. At any rate he became collegiate heavyweight champion and acquired a love for the prize ring which has furnished him with subject matter for quite a few of his pictures. A year's service in the

Continued on page 20

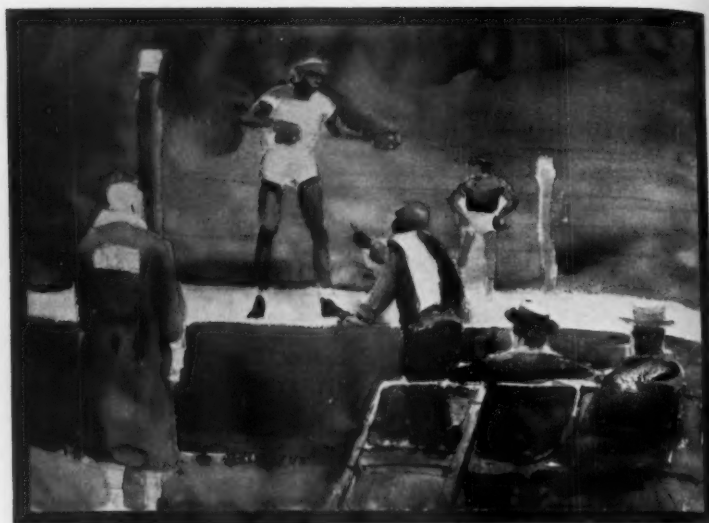
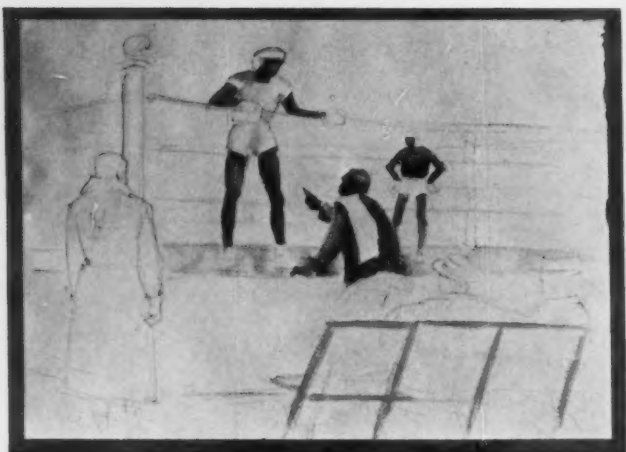
American Artist





WATER COLOR (22 x 30) BY PAUL SAMPLE

Courtesy Associated American Artists Galleries



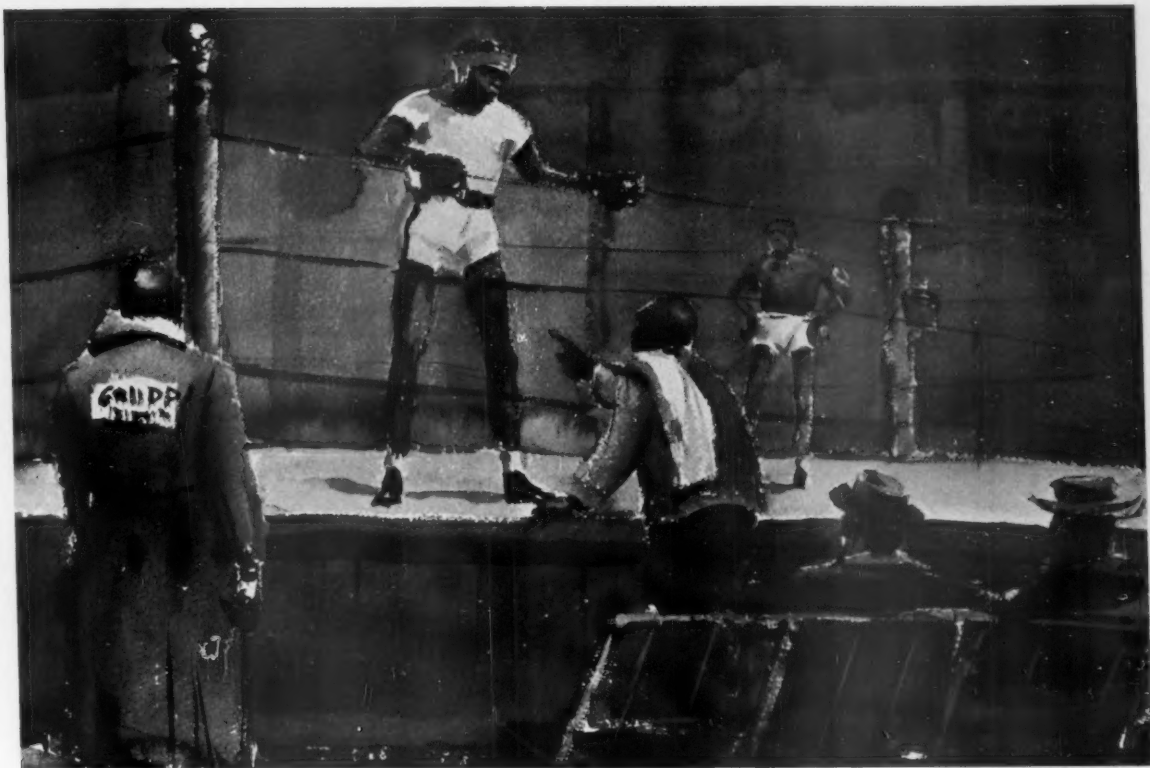
PAUL SAMPLE  
PAINTS A WATERCOLOR

At Grupp's Gymnasium in New York's Harlem, Paul Sample painted the watercolor shown at the top of the opposite page. After spending a half hour making preliminary pencil sketches of the boys in action, Sample induced one of them to pose with his trainer for a short time as the basis for his painting. The development of his painting is shown herewith in the photographs of progressive stages.

Alfred A. Cohn photos

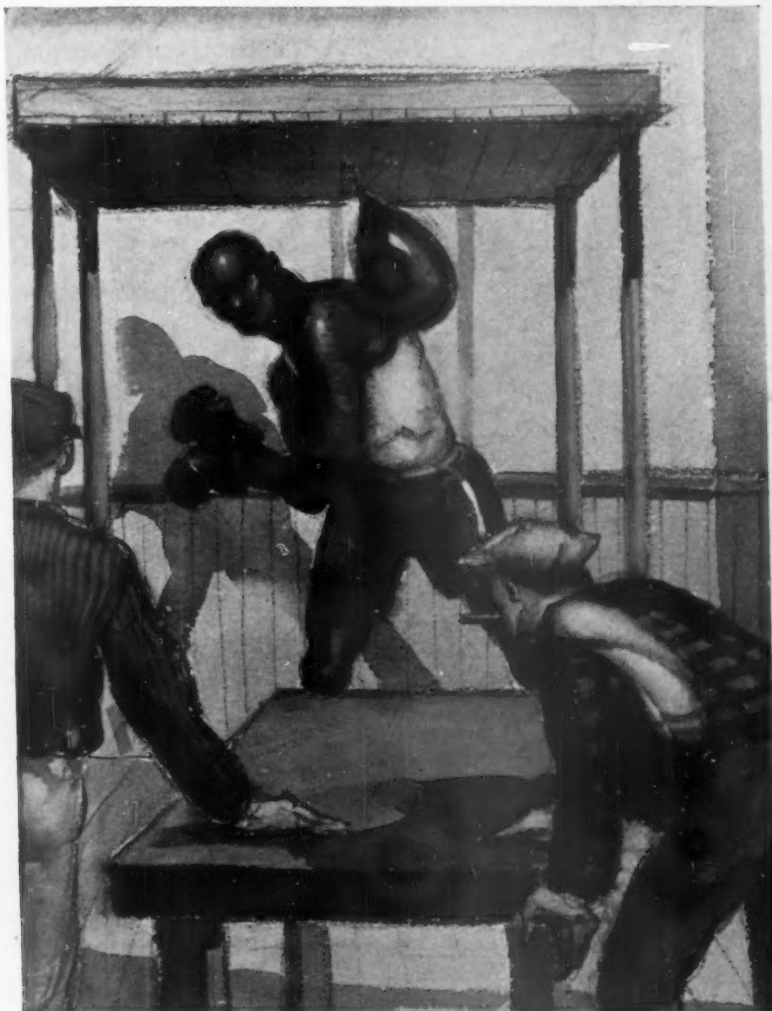






TWO WATER COLORS BY PAUL SAMPLE

*Both watercolors were made at Grupp's Gymnasium in Harlem, New York. Paul Sample, once heavyweight champion at Dartmouth College, is a boxing enthusiast*



Reproduction  
Courtesy Ferargil Galleries

Reproductions  
Courtesy Ferargil Galleries



BEAVER MEADOW (40 x 48)

OIL PAINTING BY PAUL SAMPLE

MOUNTAIN VILLAGE — OIL (18 x 30)



Navy during the first World War interrupted his work at Dartmouth but he was graduated in 1921.

Sample spent the next four years fighting tuberculosis at the Veteran's Bureau Hospital at Lake Saranac. To counteract the boredom of these tedious years he began experimenting with pencil and brush; but he had no formal instruction in painting until after his discharge from the hospital when he studied with Jonas Lie and at the Otis Art Institute in Los Angeles. In due time he was invited to join the art faculty of the University of Southern California and finally became head of the painting department. Following his marriage in 1929 to a Vermont girl, Sylvia Ann Howland, the Samples spent their winters in California and summers in Vermont. This accounts for the mixture of East and West Coast subjects. After a few months spent in Europe in 1937 the Samples left California for good, and settled in the East. This was made possible by the offer of the post of Artist in Residence at Dartmouth, at Hanover, New Hampshire, which position Sample has held ever since.

In 1934 Paul Sample held his first one-man show at the Ferargil Galleries in New York. It brought him to a position of prominence among American painters. When his *Barber Shop* won a prize at the Carnegie International, and the Metropolitan bought *Janitor's Holiday* his position was definitely established. His pictures continue to win prizes and are constantly seen in reproduction. He has been the subject of numerous magazine articles.

Paul Sample divides his interest between work in oil and in watercolor. While some of his most noted pictures have been canvases, many of his admirers are particularly enthusiastic about his watercolors. This medium seems especially adapted to his clear,





BARBER SHOP (35 x 40)

OIL PAINTING BY PAUL SAMPLE

This painting won a prize at the Carnegie Institute in 1936.

Reproductions  
Courtesy of Ferargil Galleries

sharply defined vision. At any rate he uses it with great effectiveness, particularly in his snow scenes where it permits the utmost economy of means.

Frequently when Sample comes to New York he spends a half-day at Grupp's Gymnasium in Harlem. There, many years ago, Grupp—formerly a professional fighter—set up a boxing ring which has been used in training several famous champions. Today it is patronized by ambitious boys from the colored population now resident in that section. The pictures shown on page 18 reproduce steps in Sample's watercolor painted on one of these occasions.

Before getting out his colors Sample spent an hour with his pencil, making a number of rapid sketches of the boys training in the ring. When finally his conception crystallized, he got one of the boys and his trainer to pose for fifteen or twenty minutes while he made sketches of the action desired for the watercolor. He then began with pencil on his watercolor pad and spent a good half hour on a careful drawing before taking up a brush. He says he likes to have his subject carefully delineated so that he can concentrate chiefly upon the color when he begins to paint.

Sample usually stretches his paper but for convenience in working in the present situation he provided himself with a 16x20 pad of medium heavy paper. As soon as wet washes were applied to large areas the paper wrinkled considerably, though not as much as appears in figure 4, where the photographer's light emphasizes this unwelcome condition.

The ring was illuminated by an overhead unit but the gymnasium was otherwise dimly lighted and far from colorful, so the color of the picture had to be quite arbitrary. The only bit of bright color is the red robe on the standing figure. *The end.*



THE PASSING OF WINTER (26 x 40)



GOING TO TOWN—OIL (26 x 40)



*Drawing by Dean Cornwell for Mural in the New State Building at Nashville, Tennessee. Cornwell's style of drawing has been evolved in part through his practice of projecting his drawings—in an opaque reflecting machine—upon the canvas. This necessitates a precise line*



# AN INTERVIEW WITH DEAN CORNWELL

By ERNEST W WATSON

ONE of the first things I noticed upon entering Dean Cornwell's studio was a large sheet of paper upon which were ten or twelve small charcoal compositions. "Those," he explained, "are analytical studies of some of Orozco's paintings."

I mention that incident at the outset because it goes far to explain the man and his extraordinary success. At fifty—and after thirty years of continuous work in illustration and mural painting—Cornwell, a recognized master of composition, is a zealous student of composition—as well as of everything else that bears upon his career as an artist. His great accomplishments and his world-wide reputation have not made him complacent. The goal, for him, is always over the horizon of today's achievement; a seven-day week of work and study is insufficient to attain it.

Cornwell is an artist of large-scale performance, and it is *scale* that first impresses the visitor to his studio. He works big, thinks big; in physical appearance he is perfectly cast for the part. Tall, well built, he is personally expressive of vigorous, creative energy. His manner, without conceit, gives assurance of complete adequacy for whatever comes his way. In conversation he comes immediately to the point, not uncomfortably, with intention of hurrying it through, but for the purpose of using the time to the most profitable advantage for all concerned. That time-value sense is, of course, a characteristic of men whose capacities, no matter how great, cannot keep pace with demands the world puts upon them. Throughout his thirty years as illustrator and mural painter Cornwell has consistently been in this situation, and during the past year or two he has had to turn down more work than ever before.

Dean Cornwell is best known by some as a mural painter, by others as an illustrator. It is the purpose of this article to deal principally with his illustrations but it is impossible to write about either phase of this man's work without considerable reference to the other. His murals in the Los Angeles Library; General Motors Building, New York World's Fair; Lincoln Memorial, Redlands, Cal.; Court House and new State Building at Nashville, Tenn.; and Raleigh Room, Hotel Warwick, New York—to name a few—have through reproduction become familiar to those who have not seen the originals.

Examining a mass of newspaper clippings on Cornwell, I came across an account of his painting of the famous Los Angeles Library murals. It was written by Thomas Sugrue and appeared in the February 26, 1933 issue of the New York *Herald Tribune*. I want to quote it here because it tells so much about the man and his characteristic approach to creative problems.

"The theory that modern artists are practical men of the world who barter their wares with the shrewdness of a trader on the floor of the stock exchange received a severe jolt yesterday when Dean Cornwell, who returned last week from California, reported that he had not profited a penny on the five years of labor he put into completing the largest set of murals ever put on canvas, for the new Los Angeles Public Library at a contract price of \$50,000.

"The money I received covered the cost of the materials and transportation," he said, "and part of my expenses, but the labor had to be written off to personal satisfaction and love of art."

"Mr. Cornwell, who has entrenched himself for the

winter in his studio at 222 West 59th Street, thought he had put over a stroke of good business when, on his sketches and bid, he won the contract in June 1927. He gleefully set about painting four murals 40 feet square and eight minor murals 20 feet high, containing 300 figures four times the size of ordinary men. He estimated the job would take the full five years allowed and planned to do it in America. There was no reason, so far as he could see, why \$50,000 would not cover the entire cost and offer him a reasonable income for his time.

"The first difficulty arose when New York failed to supply a studio large enough for the canvases. Mr. Cornwell was forced to go to London where he rented a studio from Frank Brangwyn, England's most famous mural painter. Now and then he had to hurry to Italy to look at the work of Renaissance muralists, and especially to study the Byzantine mosaics.

"Twice he had to return to New York in search of models for a clipper ship and the gold mining period, and once in search of Indians. He had to set up shop in the Little Church Around the Corner in New York to paint a bishop, because no church would allow its vestments to go to a studio; and he was continually harassed by problems of engineering and architecture.

"First he made cartoons seven feet square. These were photographed and projected on the large canvases where they were sketched in charcoal. Smaller projections were painted in the blue and gold color scheme, and then the process was repeated again and again, as the artist reached closer conceptions of his idea.

"When he ran out of money he paused to replenish his cupboard by doing magazine illustration such as first made him famous.

"For five years I didn't have an hour of restful sleep," he said. "I know I shouldn't do it, but I worry until a job is finished. Usually it is two weeks, this time it was five years."

"Finally, in 1931, he was ready to paint the large canvases and he again returned to the United States and set out for Los Angeles, with his trainload of materials. Once more the problem of a studio arose, and this time the cinema producers came to his assistance. A studio had been built for the special purpose of producing scenery and backdrops for large stages, and had been abandoned when the depression laid its heavy hand on the country.

"In the end everyone was satisfied except some artists who didn't get the job," Cornwell said, "and I felt like every artist who wants to do something in the way of a public utility. I nearly lost my shirt doing it, but the satisfaction of those grand figures and the realization that thousands of people will see and enjoy them made up for it all."

The color plate, *Conquerors of Yellow Fever*, reproduces a painting which is the third and latest in a series of *Pioneers of American Medicine* which Cornwell is doing for a wholesale pharmaceutical company. These canvases are reproduced in fine, large color plates and distributed among physicians, who often hang them in their offices or waiting rooms. The original paintings are exhibited in the leading medical libraries and universities throughout the country. The series, when completed, will be an important graphic record of the progress of medical science.

This picture has been selected for discussion because



CONQUERORS OF YELLOW FEVER — OIL PAINTING BY DEAN CORNWELL

The original canvas is 5x6 feet

Reproduced through courtesy John Wyeth & Bro.



*These are Cornwell's color studies for the first "Yellow Fever" painting. They represent members of the American Yellow Fever Commission coming to Dr. Finlay in the patio of his Havana home. A representation of this episode, although an actual occurrence, was rejected as historically incorrect since it gave chief credit to the Cuban physician instead of to Major Reed and the American Commission*





Two of fifty charcoal studies made by Cornwell for "Conquerors of Yellow Fever." In composition the sketch above comes close to the finished picture. Note the different disposition of figures in the earlier study at right



Cornwell found it one of the most interesting of his recent commissions and because it demonstrates that, in some assignments, the purely artistic problems of composition, drawing and color are so constrained by exacting conditions that the successful illustrator must be diplomat and scientist as well as artist.

Considerably more than historical accuracy was involved here. International diplomacy demanded that just the right degree of credit be given the United States and Cuba for their relative parts in wiping out the scourge of yellow fever from the Western Hemisphere. Cornwell's first canvas, made after months of research, was discarded due to the kindly advice of a prominent physician who suggested that to please American doctors the Cuban credit must be minimized. The picture had been built around Dr. Carlos Finlay, professor at the University of Havana Medical School, who was the first to hold the theory that mosquitoes transmitted yellow fever. Cornwell had visited hospitals and doctors in Havana, had made innumerable sketches of things Cuban. He met Dr. Finlay's son and from him learned all about the doctor's physical appearance. His search for a likeness of Dr. Finlay led him to the patio of Cuba's National Department of Health in Havana where he found a bust high up on a pedestal which he could only reach—for the proper angle—by climbing a twenty-foot ladder.

In his second and final canvas Major Walter Reed (on the steps, in white) was made the dominant figure in the composition. It was he who actually directed the experiments depicted in the painting. Dr. Finlay, the be-whiskered gentleman, stands behind Dr. Lazear who is inoculating Dr. James Carroll. In position he is as near the scene of operation as Major Reed, but his dark coat separates him somewhat from the sphere of action and Reed is the center of a compositional spiral and lines which converge toward him. This is no matter of accident: the relative importance of each individual in the group was developed through compositional strategy with regard to both historical and diplomatic considerations. The privates, for example, —volunteers for inoculation, who stand at the extreme right—had to observe the etiquette of rank in the picture as in life. Note how definitely they are held back from the officers, at and around the table, by the porch rail, step and path.

It is seldom possible to depict a historical event with literal exactitude. A certain amount of artistic license usually is necessary to include all essential factors and personages involved. Insistence upon a literal reproduction of the scene usually would produce a picture having little or no historical significance. For example, Reed himself was in Washington during some of the time these experiments were being carried out. Actually he might not have been present at the inoculation. Not all of the principals were present at the scene represented in the canvas but they all had a part to play in this great episode and so belong in the picture. Thus the artist, in developing his theme, plays the important role of historian.

The scene is laid in front of the officers' quarters at Camp Columbia, on the outskirts of Havana. The building is authentic. The blue of the trim and rail is artistic license, as is the foliage against the porch. The variation of color in the khaki uniforms is justified by the inconstancy of the dyes used at that time. The folding chair in the foreground, which seems modern, dates back at least as far as the Civil War.

The various characters in the scene are portrayed with as much accuracy as possible. A bust of Walter Reed in Washington served as a model. Private Kissinger (at extreme right), the first to be inoculated, is a man of 65 today. Cornwell made studies of him from life, then subtracted 40 years. Photographs and descriptions of the others were available for study. Fortunately most of Cornwell's preparatory drawings and compositional experiments have been preserved and we are able to reproduce a few of them.

In an assignment of this kind, research consumes a great deal of the artist's time. Not only is the picture scrutinized by the twenty-five or thirty thousand physicians who receive the color print; it remains for all time an important historical record. Study of the purely pictorial problems also is more extensive than in the more transient magazine illustration. Cornwell made at least fifty composition studies for the yellow fever picture. Then came innumerable figure studies leading up to the final drawings which were to be followed literally in the painting. After all this careful preparatory work the actual painting goes quite quickly. A photostat is made of the final study and its outlines transferred to the canvas



*These are preliminary studies for the illustration reproduced on the page opposite. The halftone at left is from a charcoal and white chalk drawing on red paper. The other is from an oil color study done on illustration board. Both originals are 10 inches square*

by projection from the photostat in a projecting lantern. After the lines of the design (of the projected image) have been drawn on the canvas with the brush, it is Cornwell's practice to make an underpainting in egg tempera. The colors merely hint at those to appear in the final rendering in oil and the whole underpainting is in a very high value key. The primary purpose of the underpainting is definitely to establish the design in thin flexible tempera medium so that there will be no considerable experimenting with the final oil painting. Any number of changes can readily be made in tempera underpainting by sponging off and quickly re-painting. The medium is applied to the canvas in thin washes over which drawing can be done with charcoal, carbon pencil or the brush. Figures drawn exact size on tracing paper can even be transferred if desired.

Cornwell formerly did his preliminary composition studies on a very small scale, just a few square inches in area. He discovered that in the finished painting—perhaps 30x40—there were too many problems left unsolved in the thumbnail studies. Now his comprehensives, often in oil color on heavy paper, are made from one-quarter to one-third finish size. However, he points out a danger in preliminaries which approach the size of the final picture: one is likely to shoot too much energy into them, leaving less enthusiasm for the canvas itself.

Dean Cornwell's illustrations—he estimates he has done over 1,000—are invariably painted in oil. But he does not recommend this medium for present-day illustration. It is not suited, he points out, to the type of work editors are now demanding. For one thing, oil lacks the wide range of values and brilliancy of color offered by watercolor, particularly by the powerful aniline colors used so much today. It is all a matter of keeping in step with the times. The radio, movies, rotogravure and picture magazines—indeed the very tempo of modern life—have changed the whole aspect of illustration. When Howard Pyle a half-century ago introduced oil painting as an illustration medium, a colored picture in a magazine was highly prized. Often it found its way into a frame. The original was reproduced with loving care on a flat-bed press; it was a work of art. It seemed all the more so because it

was associated with literature; only the works of noted writers were deemed worthy of such pictorial treatment. In the hysteria of modern publishing, color flashes from every page. Editors try to out-scream each other with blitzkrieg layouts and raucous color. Action must be forced; pictures must almost have sound and action. On cheap paper, run through mile-a-minute presses, a picture painted with brilliant aniline dyes stands the best chance of shouting down competitors. The result is as transient as a newspaper.

A very good demonstration of this hectic demand for eye-stopping action is found in the case history of an illustration Cornwell did for "Lady Said Goodbye," a story in the American Magazine, February 1942.

The scene is laid on a western dude ranch; the story concerns a summer romance between the girl, who is a guest, and one of the ranchmen. The girl's love proves as transient as the changing season and, as the summer ends, approaches zero.

For his drawing Cornwell chose the moment when the girl seeks out the rancher to announce the end of their friendship. On page 28: 1, 2 and 3 represent his study in the development of this theme. No. 3 is from the color study submitted to the editors. This was not acceptable; it lacks action, that is, visual, arresting action—although it is a dramatic moment in the lives of these two people. So the manuscript was searched for a more spectacular incident. This was found in a chance meeting of the pair later on. The episode, though emphasized in the picture beyond its importance in the story, satisfies the current insistence upon violent action capable of arresting the roving eyes of restless readers. Study No. 4—in color—proved a bit too turbulent; it was followed by 5 and 6 which are the basis for 7, the colored illustration. The artist still prefers No. 3.

The modern ascendancy of the camera is another factor in making contemporary illustration what it is. Many of the younger illustrators rely so heavily upon it that they become more expert as photographers than skilful as painters. They will do all their creative work with the camera and often actually trace the photographic prints. Many never use the model at all.

Dean Cornwell is, shall we say, of the old school;





Courtesy American Magazine

*This illustration by Dean Cornwell for "The Man Who Would Not Die" appeared in the Jan. 1942 American Magazine. The original painting is 40 x 44 inches. The dramatic quality of this picture is enhanced by the device of keeping the object of the alarm out of sight. This excites curiosity and tempts one to a reading of the story*

at any rate he is in the tradition of sound craftsmanship of the school which assumed that an illustrator is first of all a fine artist. He uses models constantly, the camera rarely. If the job calls for a ten-dollar-an-hour glamour girl, that is different.

A man who can draw with Cornwell's facility doesn't need to rely upon photography. His sketchbook and pencil make a far more useful recording of the object than a camera. The camera, he points out, takes everything in its relative importance in nature. An illustrator's task is to focus upon details, actions and effects which are significant in a particular story. Cornwell finds a precise pencil drawing made on location ten times more useful than a camera shot. "Your eye goes around what interests you when you draw it," he says. "You put its real significance—to you—into the drawing. But often in referring to your snapshots you even wonder why you took them." Cornwell is always sketching. That, he says, is his hobby. It isn't quite a busman's holiday because, after an exhausting day's work in the studio, sketching from nature or the model is real relaxation. He even calls it a restorative. At any rate he is always at it: his studio is filled with folios of sketches of landscapes, trees, furniture, buildings, everything. Cornwell pointed to a beautiful willow in one of his pictures. "That," he said, "is an English willow I painted from a punt on the Thames one Sunday afternoon. I stored it away thinking I might use it one day. For another story in New England I searched four whole days to find the type of house needed. Then I filled a portfolio with sketches of every nook and cranny of it."

Dean Cornwell is very fond of charcoal, uses it in his drawings from models and for his composition studies. When a drawing is to go into his projection lantern for transfer to canvas he goes over the figures

with a carbon pencil line to sharpen them up. Sometimes in his color experiments he paints in oil on a piece of cellophane laid over his charcoal study.

Looking through Cornwell's portfolios one is struck by the evident fact that this artist thinks out loud. As soon as an idea pops, his pencil begins to play with it, keeps pace with his mental conception as though geared to it and, following a series of sketches which start with scribbles, one can trace the growth of an idea throughout its development.

"A composition," says Cornwell, "is not just a nice arrangement with everything gracefully filling the space. No matter how satisfying it may be from an abstract point of view it is meaningless in illustration unless it is built around and wholly expresses an authentic idea that motivates the particular picture."

Speaking of color he declares that "A great colorist is known for his grays just as a chef is known for his gravies and sauces. It really isn't very difficult to cook a good beefsteak properly; the real test of a master cook is the gravy or sauce to go with it. The grays are the sauces that flavor all other colors on the canvas." Cornwell has no pet theories about color nor any particular system to follow in painting practice.

"An important difference between the painter of easel pictures and the illustrator," says Cornwell, "is that the former goes through life painting the things that he sees before him, the things that appeal to him, while the latter is forced to paint something he nor anyone else had seen, and make it appear as if he had actually been an observer on the spot." And finally, "The measure of the illustrator is his ability to take a subject in which he may have neither interest nor information, tackle it with everything he's got and make the finished picture look like the consummation of his life's one ambition."

1



AN UNUSUAL CASE HISTORY  
OF A DEAN CORNWELL ILLUSTRATION

*It demonstrates how the hysterical demands of contemporary illustration sometimes force the artist to abandon the logical illustration of a critical episode and dramatize some minor incident which offers opportunity for spectacular visual action. The story is "Lady Said Goodby" in the February 1942 American Magazine. For explanation see text on preceding page*

Courtesy American Magazine



2



3



4



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6



7





INVASION • BY ART WELLS • WINNER OF THE FIRST PRIZE IN THE PENCIL COMPETITION

## The Pencil Competition

### HERE ARE THE WINNERS!

As announced, the prizes are in books (to be selected by the winners) to the value of \$25 for first prize; \$15, second prize; \$10, third prize; and \$5 for each of the fourth prizes.

FIRST PRIZE *Art Wells, Los Angeles, Cal.*

SECOND PRIZE *Saul Hanig, Wilmington, Del.*

THIRD PRIZE *Sol Cohen, Pittsfield, Mass.*

#### FOURTH PRIZES

*E. M. Schiwetz, Houston, Texas*

*Dan Q. Brown, Shelby, Ohio*

*James Lewicki, Richmond Hill, N. Y.*

*Harold Kenworthy, New Bedford, Mass.*

*Margaret Giesecke, Buffalo, N. Y.*

#### HONORARY MENTIONS

*John L. Wellington, Cumberland, Md.*

*L. T. Wilford, Sarasota, Fla.*

*Arthur A. Selander, Salem, Ore.*

*James F. Murray, Medford, Mass.*

*Bernhardt E. Muller, New York, N. Y.*

*T. Scott Offutt, Towson, Md.*

*Elizabeth Lochrie, Butte, Mont.*

*B. J. Rooney, Kenmore, N. Y.*

*John Waters, New York, N. Y.*

*Paul A. Wherry, Washington, Pa.*

The Editors of AMERICAN ARTIST, wishing to recognize the excellence of the Honorary Mention drawings which were such close runners-up to the prize winners, have awarded each of them a one-year's subscription to this magazine.

This Pencil Competition was both a joy and a headache for the jurors. A joy, because of the large volume of really swell drawings; a headache because of the difficult decisions which had to be made.

With the exception of the first prize drawing—the jury was unanimous in giving this first place—there was lengthy discussion and some heated arguments about relative merits of twenty-five drawings held out for final decisions.

There are many different ways of handling the lead pencil. The jury maintained that all are legitimate so long as the pencil is not employed to do something which might be better done in another medium. Exponents of the broad stroke technic may not approve the meticulous technic of *Invasion*. Had that drawing been twice as large—the original is only 6x9—the jury probably would have agreed. But in the small size and with its jewel-like beauty it certainly did ring the bell; the very first vote made it the winner. Jurors agreed that no other medium could have been employed with such a telling effect.

But of course it is not primarily technic that distinguishes this drawing. Here we have an original conception dramatically expressed. Furthermore it gives evidence of the artist's splendid sense of design. This is thoughtfully and beautifully applied to every detail which, none the less, is properly subordinated to the big compositional pattern. That design quality includes the treatment of lines, shapes and tones. It accounts for the telling handling of accents opposed to subordinated passages. In short the drawing stands up under whatever kind of analysis to which it might be subjected.

The second prize winner presents as great a contrast as possible to *Invasion*. It is obviously a very rapid sketch done on the spot by a painter who knew

Continued on next page



SECOND PRIZE IN PENCIL COMPETITION — DRAWING BY SAUL HANIG

just what he wanted to record in the scene before him. This he did in a dashing manner, striving for large effect rather than for detail or technical showmanship.

The third and one of the fourth-prize winners will be reproduced in the May issue, and they will be discussed at that time. Suffice it to say here that each is in an entirely different spirit and manner.

Speaking of technic, it is interesting to note here that over-emphasis upon technic was held against some entries which were submitted by very competent draftsmen. Some of these drawings which quite effectively displayed the charms of the lead pencil and were splendid in drawing lost out because of technical monotony: charm, of whatever sort, spread out indiscriminately all over the map, ceases to be charm. To be more specific about this—and it is a common fault—the drawings referred to were, in the main, examples of broad stroke handling with every square inch treated with equal emphasis. They lacked large conception of the sketch as a unified composition. Whatever the technic, the drawing should be conceived first as a work of art and then as a technical performance. Even so, there must be no clever “showing off.”

## MORE ABOUT WAR POSTERS

Continued from page 11

& Rubicam; Edward Graham of McCann-Erickson, is the “idea” man; and Garrit Lydecker, also of Young & Rubicam, is “intelligence” man who charts the public’s reaction.

The Advisory Council will function as a production group for the OFF’s Graphic Division which is headed by Vaughn Flannery in Washington. Headquarters for the Advisory Council has been established at Room 304, 280 Madison Avenue, New York.

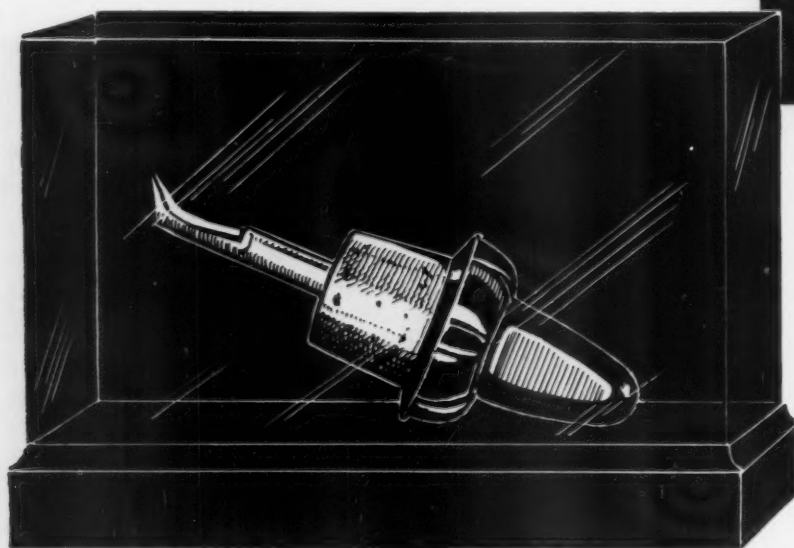
Mr. Button, whom we interviewed, outlined the method by which artists will be employed: “A group of creative writers associated with the Council will submit ideas and layouts, and the best of these will be forwarded to Mr. Flannery in Washington. When a final O.K. is given for finished art production, cooperating art organizations will be called upon to supply the artists. These are: Artists Guild, Society

of Illustrators, Art Directors Club, Society of American Cartoonists, Society of Photographic Illustrators, and Art Services.

“All artists wishing to participate in this program should associate themselves with one of the above mentioned cooperating organizations. It is emphasized, however, that membership with any group is not required; affiliation merely gives those offering their services a clearing house for their talents and a definite source of information relative to the Graphic Arts Division of OFF.

“A schedule of prices to be paid—yet to be approved—will prevail. The rate will be approximately one-half the usual payment for art, with a maximum of \$300. It is important that an artist receive adequate pay for his work—at least sufficient to cover his time and expenses. An artist’s commodity is time; he sacrifices his income when he uses his time for government art work, while the salaried art director can contribute his evening and weekend hours without jeopardizing his income. . . . However, we have many successful artists who do not think in terms of money in connection with service to their country.

Continued on page 34



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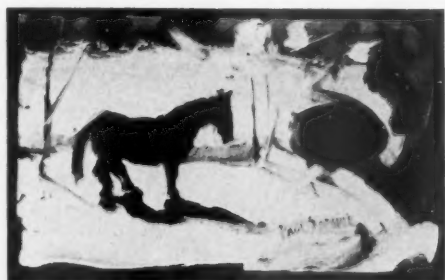


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## PAUL SAMPLE, A. N. A.



Paul Sample, painter and art educator, and one of America's most noted water colorists, resided for fifteen years in California. He is now resident artist at Dartmouth College, N. H. Winner of First Prize at the 1930 Los Angeles Museum Annual; First Prize Pasadena Art Institute 1932; Mabury and Keith Spaulding Prize, California Art Club, 1930-1; Isidor and Temple Gold Medals, Hon. Mention, Carnegie International 1936; Hallgarten Prize, etc., he is represented in famous permanent collections of contemporary American art such as the San Diego, Metropolitan and Brooklyn Museums, and is now at work on a government mural commission.



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*Paul Sample*

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## Industry's Challenge to the Artist

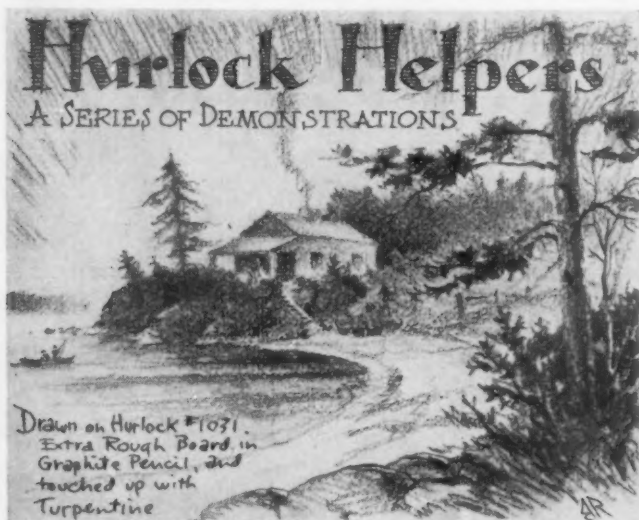
*Domenico Mortellito's final article in the series on new materials and processes which science and industry offer the artist for the extension of his creative horizon.*

AMONG the many cements and plastic compounds are two that are particularly suitable as mediums for the mural decorator.

*Plastic Rock* is an asphalt base with a lava rock aggregate powder. The material is not unlike paving compounds but, due to the varied colors of lava rock and the possibility of different mixtures of aggregate, the medium is colorful and lively.

Plastic Rock being resistant to sun and weather is ideal for exterior surfaces of buildings, and of course it is permanent. It affords considerable variety of treatment because the design can be developed by troweling while the material is wet, or carved when in a semi-hard state. It can be given a rough or granular texture and it can be polished like marble. This is important in a large decoration where contrasting textures are an effective supplement to color and value effects. The process is not unlike that of bas-relief in cement or scraffito. Plastic Rock is supplied by United Laboratories, Inc. (Cleveland) and comes ready for application.

*Monocork*, a composition with a latex base, is part cement powder and cork aggregate. It was originally used as a caulking compound for the cement joints of highways and other industrial uses. It was used



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*Carved Marine Veneer panel by Domenico Mortellito. The panel was later polychromed with lacquers.*



as a paving compound for the Ford Motor ramp at the New York World's Fair; the cork aggregate in the mixture also makes a more comfortable pavement for weary feet. I saw decorative possibilities in Monocork. If it could withstand the abuse of tramping feet and weather exposure at the Fair, I reasoned that it would be suitable for decorations on modern houses with interlacing patterns and projecting wall spaces which call for ornamentation. I discovered that color can be added to the compound although there are limits to intensity. Monocork, like Plastic Rock, can be carved when hard; or the design can be developed in bas-relief by troweling before the medium dries. Different colored mixtures can be troweled into any desired pattern areas—prior to carving—for polychrome effects. Instead of carving when dry, an artist who is skilful and a rapid worker can trowel his colored bas-relief directly as is done in an al fresco. This method—troweling the bas-relief decoration while wet—permits the use of more colorful aggregates, a definite advantage.

*Leatherwall* is genuine leather which has been so treated that limitations due to sizes of individual hides have been removed, the hides being pierced together prior to the final finishing process so that the joint is practically invisible. In painting decorations on *Leatherwall* the artist can use as his painting medium the same lacquer mixture, a cellulose acetate, as that employed for the finishing coat for the hides themselves. This assures absolute adherence of the design to its background and makes a practical permanent decoration. The addition of whiting and dry pigments to the lacquer compound gives it enough body to be treated in slight relief, should that be desired. A certain amount of scarring and carving can then be done to give the design a third dimension after the necessary layers of lacquer have been applied.

*Leatherwall*, treated as described, will stand more abuse than canvas or any other material which might be considered for similar decorative purposes. I've had an interesting time using it for decorations which have just been installed in lounge cars on the Santa Fe Railway. The interiors of these stream-lined trains were designed by Paul Cret and are being executed for the Edw. G. Budd Mfg. Co. The decorations cover the entire bulkhead at the end of the car. Their motive is from drawings made by Hopi Indians.

Leather decorations can be applied to padded surfaces or can be cut out and stitched into patterns. They can be cut to fit and be applied to sheet metal of any shape whatsoever.

*Marine Veneer*, a composition made of cement fiber asbestos by Johns-Manville, is another medium suitable for carved decoration for car interiors. It is a very hard, durable and fireproof compound; and can be obtained in a very smooth, natural finish or with applied, baked colors such as are found in ceramics and porcelains.

I have carved bas-relief decorations in *Marine Veneer* and polychromed them with lacquers. The carving is done with wood-carving tools, or steel knives and scrapers such as are used on metals. Indeed this has become standard material for decorative wall surfaces and is sometimes specified by the Maritime Commission for its luxury liners or by the railway companies for certain of their new cars. Its fireproof quality is a factor in its desirability.

*Marine Veneer* is made in one-eighth and one-quarter inch thicknesses. The large panels, four by eight

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## INDUSTRY'S CHALLENGE

Continued from page 33

feet, are somewhat flexible and can be applied to curved surfaces. The panels can be decorated with baking enamels; and by the application of heat one can get a porcelain-like finish which will withstand a great deal of scrubbing. It is particularly good for the decoration of nursery walls or screens where dirty hands and destructive tendencies demand surfaces that will endure constant washing and withstand abuse.

In this series of articles I have hoped to arouse the interest of other artists in the possibilities of new mediums which have become available through the technical discoveries of modern industry, mediums which I have employed with considerable success. The response from readers has been gratifying. In their letters they have written of their desire to experiment with plastics and other synthetic materials and have asked where these may be purchased.

The answer, unfortunately, is discouraging. Since the articles were written our nation has gone to war. A great many of industry's products are being wholly requisitioned by the Government or are no longer manufactured due to war conditions. Polystyrene, used for "cold-poured plastics" is now off the market. Although some manufacturers of plastics have limited stocks, they ask not to be listed as sources of supply. Artists will just have to postpone their experiments in plastics until a happier moment.

Plastic Rock is still available. It is sold by United Laboratories, Inc., of 16801 Euclid Avenue, Cleveland, Ohio. Armstrong Cork Company of Lancaster, Pa., informs me that the supply of linoleum for consumer use is limited and that Monocork is no longer available. Leatherwall is manufactured by Leatherwall, 101 Park Ave., N. Y., who is prepared to fill orders for their product. They will gladly send an illustrated circular. Du Pont lacquers may be secured from Lee Nixon, 250 W. 54 Street, New York. Johns-Manville, 22 East 40 Street, New York, can supply Marine Veneer and Acoustone D.

The spirit of the resourceful artist is not too much dampened by the drying up of the source of some of his materials. He looks around and tries to find other materials which offer new possibilities. He must sharpen his creative instincts and carry on.

## MORE ABOUT WAR POSTERS

Continued from page 30

"This is the only concrete and workable plan as yet presented to artists now occupied with advertising and editorial illustration who want to do something for their country. Its success is dependent on the cooperation of various art groups."

The Advisory Council will be responsible for selecting and forwarding to the OFF, in Washington, the top-flight posters, accompanied by the Council's recommendations.

Mr. Flannery, in outlining his program, said that establishment of a cooperative organization to handle preparation of war posters "must be as thoughtfully planned and skilfully executed as a military campaign. The preparation and distribution of posters is a highly technical field, and it is obvious that we must call upon the skills of experts who have worked in that field."

OFF and other federal agencies have been deluged with posters voluntarily contributed by inspired designers ranging from high school students on up. Although many have been pictorially excellent, they have not been usable because they did not reflect the governmental need for informative display material.

Continued on page 35

American Artist



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## FUN AND NONSENSE

Continued from page 15

nature, anyway, and there seems to be no shortage of men qualified to handle the humorous type. It's a point worth noting, however, that more than one artist who not so long ago was bemoaning the fact that the camera was invading his field, has now found that it is easier for him to express humor than it is for the photographer.

To what extent will this free use of humor continue? Who knows? Just as humor has always been used to some degree, so it always will be. As long as the war lasts we shall see much of it, and it will play an important part as a morale builder. After the war it seems probable that it will remain fairly prominent in one form or another. Styles of humor are certain to change from decade to decade, however: even the most appreciated jokes of Civil War days seem flat or stilted to us now. Today we find an unusual variety of humor, as is exemplified to some degree by our accompanying illustrations, which, incidentally, were culled more or less at random from the current (20th) Art Directors Annual. Removed from their proper surroundings, much of their meaning is here lost, though they serve very well to indicate something of the gamut which exists in this field, ranging all the way from slapstick to subtle.

Incidentally, the 21st Annual Exhibition of Advertising Art of the Art Directors Club of New York will be held at the Metropolitan Museum of Art, New York, from April 16th to May 2nd, 1942.

An enlargement of the field this year will be the introduction of magazine illustrations in addition to advertising art. This has led to a change and concentration of the classification into three broad groups: 1. ADVERTISING ART; 2. MAGAZINE ART; 3. ADVERTISING DESIGN.

At the close of the entry period, February 16th, over 6,000 preliminary entries had been received, the largest number in the history of this Exhibition. From these the jury will select 300 of the most meritorious for hanging at the exhibition. These, presumably, are the very cream of the art subjects used in illustration during the past year.



## MORE ABOUT POSTERS

Continued from page 34

We have been asked to stress that at present the newly appointed Advisory Council is operating for the Graphic Division of OFF only, and is not an agency of any other department of the Government.

One thing that impresses Mr. Button is the unfailing compatibility of the group of idea men, art directors and artists. They started the project to help their country win the war. Their one aim was, and is, to produce stirring, effective posters to meet the country's need. Idea men, at their own expense, go to Washington to take the Nation's pulse; sometimes they stay on to work for as long as three weeks. No demand on time or energy is too exacting, and there is no thought of "credit." No one cares whose work is used so long as it gets results!



We certainly have taken you over the jumps in this postscript to Mr. Price's article. It was a last minute item that had to be fitted into a number of small spaces that were left over. We'll try not to do it again! Editors

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By William Longyea

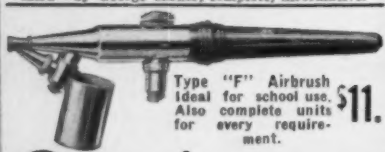
Contains 145 specimens of type faces in common use; also 58 specimens of antique and exotic types such as have lately been revived, and 80 pages devoted to 90 complete alphabets, with numerals, most of them reproduced in several sizes. Included are pages of rules and decorative material, and examples of well printed matter. Also proofreading marks, definitions of printing terms, explanation of point system, and instruction on lettering and layout. \$2.50 postpaid.

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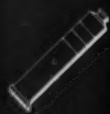
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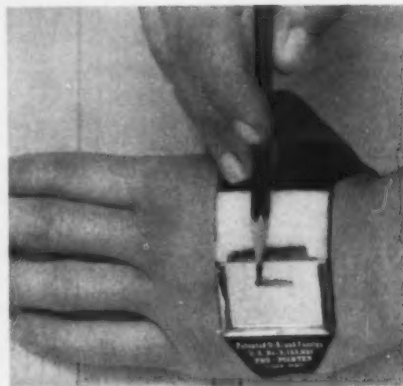
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Draftsmen and Artists: probably you never kept a record of the waste motion involved in groping around for your sandpaper pad, which is usually most elusive when most needed. But you may be glad to know of a sandpaper gadget which will do away with groping because it slips over the hand, mitten-like, and is always ready for use, no matter at what part of a drafting board or drawing the artist is concentrating. The gadget is not bulky, and does not interfere with the general use of the hand when handling drawings, tools, etc. The used sheets of sandpaper can be slipped out easily and there is a wool pad placed next to the sandpaper pad, making pointing and cleaning a one-hand operation. We shall be glad to give the address of the manufacturer on request.

By the way, when the material for this column came back to us for checking, a note had mysteriously appeared on the margin to this effect: "Are you sure it's not underhanded for a left-handed draftsman to be so forehanded as to buy this backhand pointer beforehand so as not to be behind-hand?" We're sure it isn't, and we are going to track down the anonymous questioner, and tell him not to be silly.



### ANOTHER POINTER

We have also been introduced to a lead-pencil pointer of different design from the one mentioned above. This pointer rests on the drawing board or desk, or can be tacked vertically where you will. It consists of abrasive surfaces forming a slot through which the pencil is drawn with very slight pressure. A delicate point is produced by revolving the pencil with the fingers as it is drawn along the slot. Or a chisel point may be readily obtained by using slightly different pressure. The pointer is easily cleaned. The price is 25c in lacquer finish, 35c in Apollo nickel, brass or copper, and 50c in Apollo chrome. Write us for further particulars.

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# THE ART MART

## BULLETIN BOARD

Continued from page 2

### Syracuse University

The College of Fine Arts, Syracuse University, announces the following scholarship to be granted by competition on July 11, 1942: *Art*—one \$400 and four \$200 scholarships. *Architecture*—one \$400 and four \$200 scholarships. Entries must be in by July 1st, and APPLICATIONS FOR ENTRANCE to these competitions will not be considered after June 25. For entrance slips and information write to Dr. F. N. Bryant, Director of Admissions, Administration Building, Syracuse, New York.

### Kansas City Scholarships

Thirty scholarships for full and half tuition at Kansas City Art Institute. Open to high school students graduating in winter or spring of 1942. Examples of work due May 15. Entry blanks secured from Kansas City Art Institute, 4419 Warwick Blvd., Kansas City, Mo.

### Fellowships for Virginia Artists

The Virginia Museum of Fine Arts, Richmond, announces fellowships for artists under 38 years. Open to artists or art students born in Va., or residents of that state for 5 yrs. Awards will be made on merit and need. Applications by June 1. T. C. Colt, Jr., Dir., Virginia Museum of Fine Arts, Richmond, Va.

### Monticello Scholarships

Monticello College, Alton, Ill., will award ten scholarships of \$200 each. Students must submit samples of their work and meet entrance requirements of the college. Work due May 1. A. N. Sullivan, Sec'y, Monticello College for Women, Alton, Ill.

### High School Seniors

Two full scholarships for one year's tuition at the High Museum School of Art, Atlanta, Ga. Open to high school seniors of Southeast. Sample of work must be submitted by July 1. Entry blanks secured from L. P. Skidmore, Dir., 1262 Peachtree St., N.E., Atlanta, Ga.

### Kate Neal Kinley Fellowship

Memorial Fellowship of \$1,000 for 1 year's study. Open to students of music, art & architecture who must submit examples of work. Applications due May 15. Dean Rexford Newcomb, Chairman, K. N. Kinley Fellowship, Univ. of Illinois, Urbana, Ill.

### Pulitzer Traveling Scholarship

A scholarship of \$1,500 will be awarded to an American art student between the ages of 15 and 30. Work due Apr. 6 & 7. Art Schools of Nat'l Academy of Design, 109th & Amsterdam Ave., New York.

### N.E.A. in Denver

The National Education Association holds its Annual Convention in Denver, Colorado this year, June 27 to July 2. Miss A. Helen Anderson, Denver Public Schools, Denver, Colo., will be glad to answer any questions concerning the program, reservations, or possible plans to combine the convention trip with a vacation.

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## DIRECTORY OF SUMMER ART SCHOOLS & CLASSES

The information given in this Directory has been compiled from data supplied by the schools listed. All known summer schools and classes were requested to supply information and if any are not included, it is because no reply had been received at the time of compilation. In this issue the Mid-West and Southern States are listed. In the March issue the New England and Eastern States were given and in the May issue there will be included the Western and Pacific Coast States.

### SOUTHERN STATES

#### ALABAMA

Auburn—Alabama Polytechnic Institute: Drawing, design, painting, art history. June 1-Aug. 22.  
Montevallo—Alabama College: Painting, pottery, design. June 11-July 22; July 23-Aug. 26.

#### FLORIDA

West Palm Beach—Norton School of Art: Pioneer Park. Painting, sculpture, fashion design, architectural drawing. June 1-Aug. 29.

#### GEORGIA

Athens—University of Georgia: Dept. of Art. Drawing, composition, painting, design, water color, art appreciation, art methods, pottery, crafts. June 15-July 18; July 20-Aug. 22.  
Decatur—Yeaworth Potter Art School: 804 Church St. Fine & applied arts, design, normal art, history of art, interior decorating, costume design, art appreciation. June 8-Aug. 15.  
Mt. Airy—School of the Appalachian Museum: Mountain Hall. Landscape & portrait in oil, water color, pastel, mural design, small sculpture & graphic arts. June 5-Sept. 5.  
Rabun Gap—The Jay Hambidge School of Dynamic Symmetry & Weaving. Dynamic symmetry & weaving. July 1-July 31.

#### KENTUCKY

Lexington—University of Kentucky: Dept. of Art. Drawing, painting & design. Also introductory course for school teachers. June 15-July 18.

#### LOUISIANA

Shreveport—Southwestern Institute of Arts: 657 Jordan St. Landscape, portrait, figure painting, outdoor sculpture & stone carving. June 3-Aug. 16.

#### NORTH CAROLINA

Little Switzerland—Ringling School of Art: Landscape, life, portrait, still life, advertising layout, dress design & fashion illustration. June 15-Aug. 29.  
Penland—The Penland School of Handicrafts: Hand weaving, metal work, jewelry-making, pottery, dyeing, spinning, basketry. June 22-Aug. 22.

#### SOUTH CAROLINA

Columbia—University of South Carolina: Beginners course in design; two courses in art education. June 9-Aug. 1.

#### TEXAS

Canyon—West Texas State College: Design, crafts, costume, life drawing, painting, sculpture, public school & commercial art. June 3-July 11; July 13-Aug. 22.  
Commerce—East Texas State Teachers College: Art related to the home, art related to teacher training. Dates not set.  
Dallas—The Art Institute: 1912½ Main St. Commercial art, fashion & costume designing. June 8-Aug. 28.  
Denton—North Texas State Teachers College: Direct carving in stone, painting. June 3-July 15; July 16-Aug. 22.  
Lubbock—Texas Tech College: Art education, ceramics, architecture, commercial art, painting. June 3-July 17.

#### VIRGINIA

Harrisonburg—Madison College: Art education, art appreciation & history, crafts, pottery. June 15-July 25; July 25-Aug. 29.

#### WEST VIRGINIA

White Sulphur Springs—Old White Arts School: Landscape, figure, portrait, still life, flower painting. July 11-Aug. 30.

Continued on page 39

## THE NEW HOPE SCHOOL OF ART

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Registration for four or eight weeks

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### SUMMER SESSION 1942

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OF FINE ARTS OF TEMPLE UNIV.

Write for catalog. Elkins Park, Pa.

## CLEVELAND SCHOOL OF ART

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Entrance Scholarship Competition in May  
Write for illustrated catalogue. Russell T. Smith, Boston, Massachusetts  
227 The Fenway

## AMERICAN ART ACADEMY OF

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## McDOWELL SCHOOL

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# SCHOOLS

## MID WEST STATES

### ARKANSAS

Fayetteville—University of Arkansas: Beginning & advanced public school art & crafts. June 9-July 21; July 22-Aug. 28.

### ILLINOIS

Charleston—Eastern Illinois State Teachers College: Art training courses for teachers, for art majors. June 15-Aug. 7.

Chicago—American Academy of Art: 25 E. Jackson Blvd. Commercial & fine art, dress design. June 29-Aug. 21.

Chicago—The Chicago Academy of Fine Arts: 18 S. Michigan Ave. Commercial art, interior decoration, dress design, industrial design, cartoon, illustration & painting. June 29-Aug. 21.

Chicago—Escuela Universitario de Bellas Artes: San Miguel Allende, Guanajuato, Mexico. Address all inquiries to 1500 Lake Shore Dr., Chicago. Complete art courses, including crafts; international faculty; Spanish classes; lectures. June 15-Sept. 15.

Chicago—Lewis Institute of Arts & Sciences: 1951 West Madison St. Drawing, design, costume design, interior decoration, applied design, color theories. Dates not set.

Chicago—Frederic Mizen Academy of Art: 75 E. Wacker Dr. Painting, illustration, life, fashion illustration & dress design. June 29-Aug. 7.

Chicago—The School of the Art Institute of Chicago: Michigan & Adams St. Drawing, painting, design, crafts, landscape, sculpture, art education, history of art. June 28-Aug. 6.

Chicago—School of Design in Chicago: 247 E. Ontario St. Art, design, architecture & teaching. June 22-Aug. 1.

Chicago—University of Chicago: Dept. of Art. History & practice of art, methods of art criticism, workshop in the arts & crafts, teacher training courses. June 23-July 24; July 27-Aug. 28.

Evanston—The Evanston Academy of Fine Arts: 636 Church St. Landscape, painting, figure drawing, composition, design, lettering, teacher training. June 22-Aug. 14.

Evanston—Northwestern University: Dept. of Art. History of art, advanced painting & composition. June 22-Aug. 14.

Leland—School of Design: R. F. D. Box 46. Art, design, architecture & teaching. June 22-Aug. 1.

Macomb—Western Illinois State Teachers College: History of art, interior decoration, practice teaching, perspective, oil painting, teaching methods in the grades. June 8-July 17; July 17-Aug. 21.

Mount Carroll—Frances Shimer College: Painting, drawing, theatre, creative writing, music. July 6-Aug. 15.

Normal—Illinois State Normal University: Beginning art, elementary crafts, advanced crafts, art methods for the elem. school. June 15-Aug. 7.

Peoria—School of Fine & Applied Art, Bradley Polytechnic Inst: Drawing, painting, composition, history, art education. May 23-Sept. 1.

Urbana—University of Illinois: Oil & water color painting, composition, life drawing, art history, art education. Dates not set.

### INDIANA

Bloomington—Indiana University: History & appreciation, oil painting, water color, sculpture, ceramics, advanced arts & crafts. June 9-Aug. 5.

Indianapolis—Indianapolis Academy of Commercial Art: 36 S. Pennsylvania St. Advertising art, fashions, drawing & painting, lettering & layout. July 6-Aug. 14.

Muncie—Ball State Teachers College: Metal work, pottery, still life, landscape painting, lettering, poster, graphic arts & methods of teaching. June 10-Aug. 7.

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Cedar Falls—Iowa State Teachers College: Drawing, design, crafts. June 3-Aug. 21.

Des Moines—The Cumming School of Art: 2904 Kingman Blvd. Free-hand drawing, painting, design, lettering & drafting. June 15-July 24.

Iowa City—University of Iowa: Dept. of Art. History of art, water color, oil painting, fresco, sculpture & graphic arts. June 15-Aug. 7.

### KANSAS

Lawrence—University of Kansas School of Fine Arts: Design, drawing, painting, crafts. June 10-Aug. 5.

Wichita—Wichita Art Association Art School: Drawing, painting, applied arts, graphic arts. June 1-July 10.

### MICHIGAN

Ann Arbor—University of Michigan: History of art, architecture, sculpture, painting in the Western World. Dates not set.

Bloomfield Hills—Cranbrook Academy of Art: Drawing, painting, modeling, ceramics, weaving, metal work, design. June 29-Aug. 21.

East Lansing—Michigan State College: Catalog on request. June 23-July 31; Aug. 3-Sept. 4.

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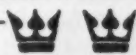
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Leland—The Leland Class in Landscape Painting: Landscape painting. June 23-July 31.

Marquette—Northern Michigan College of Education: Water color, elementary crafts, weaving, art for the grades. June 22-July 31.

Ypsilanti—Michigan State Normal College: Life sketching, commercial design, still-life, painting, public school art. June 29-Aug. 7.

### MINNESOTA

Minneapolis—Minneapolis School of Art: 200 E. 25th St. Landscape painting, sculpture, life drawing, advertising art, costume design, lithography, photography. June 22-July 31.

Minneapolis—University of Minnesota: Bulletin on request. June 15-July 24; July 27-Aug. 28.

Stillwater—Stillwater Art Colony: 506 W. Pine St. Drawing, painting, water color, gouache, oil, weaving, leather, bookbinding. June 15-Sept. 1.

Winona—Winona State Teachers College: Elementary school art, weaving, pottery. June 8-July 17.

### MISSOURI

Cape Girardeau—Southeast Missouri State Teachers College: May 1-Aug. 6.

Parkville—Park College: Studio course in drawing, painting and sculpture, appreciation course, seminar. June 3-Aug. 1.

St. Louis—St. Louis School of Fine Arts, Washington University: Drawing, painting, composition, sculpture, dress design. June 15-July 24.

### NEBRASKA

Chadron—State Teachers College: Art history, commercial art, oil painting, public school art. June 8-Aug. 7.

Lincoln—Nebraska Wesleyan University: Art courses, educational requirement for teachers' certificate. June 1-July 24.

Lincoln—University of Nebraska: Dept. of Art. Design, public school art, art orientation, water color, photography, American art. June 8-July 15; June 8-July 31.

Omaha—University of Omaha: Catalog on request. June 8-July 17; July 20-Aug. 22.

Peru—Peru State Teachers College: Drawing, painting, crafts, method of art teaching, appreciation. June 8-July 31.

Continued on page 46

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Norman Charles Meier is Associate Professor of Social and Art Psychology in the University of Iowa.

### SUMMER SCHOOL DIRECTOR

Continued from page 39

#### OHIO

**Athens**—School of Painting & Allied Arts, College Fine Arts: Drawing, painting, design, teaching, etc. June 15-Aug. 8.  
**Cincinnati**—Ohio Mechanics Institute: Central way & Walnut St. Freehand drawing, lettering, trade design. June 22-July 31.  
**Cleveland**—Cleveland School of Art: Juniper Magnolia Dr. Drawing, design, painting, illustration. June 22-Aug. 3; July 31-Sept. 11.  
**Cleveland**—Daryas School of Fashion Arts, Inc. Hickox Bldg. Catalog on request. June 1-Aug. 1.  
**Columbus**—Ohio State University: Drawing, painting, sculpture, history of art, ceramics & etc. training. June 22-Aug. 28.  
**Dayton**—School of The Dayton Art Institute: & Riverview Aves. Drawing, painting, modeling, ceramics, crafts, fashion illustration, commercial & graphic arts. June 15-July 18.  
**Oxford**—Miami University: Water color, photography, art structure, dress design, art in industry, construction, industrial arts, pottery & modeling. June 17-July 17; July 20-Aug. 21.

#### OKLAHOMA

**Ada**—East Central State College: Art structure, sign, water color, history of art, methods & practice teaching in art. May 25-July 23.  
**Norman**—University of Oklahoma: Drawing, painting, sculpture, art education, art publicity. June 4-Aug. 4.

#### WISCONSIN

**Madison**—University of Wisconsin: Freehand drawing, water color, landscape, still life, painting, elementary school art, industrial arts, design, metal, pottery, pictorial composition, illustration, portrait, mural painting. June 29-Aug. 7.  
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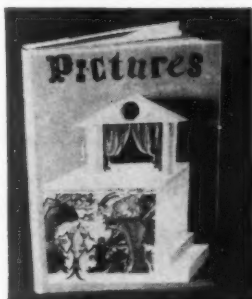
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